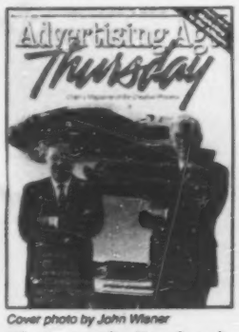
Thursday

Sergio in the fast lane

An Italian designer who blends sheet metal with poetics is a key element in Cadillac's hopes to refashion its image as North America's No. 1 luxury-car division. Sergio Pininfarina's name may not be widely known on this side of the Atlantic, but anyone who has watched Tom Selleck jump into a Ferrari Testarossa on "Magnum, P.I." is familiar with at least one of the cars for which he is responsible. He is chairman, president and chief executive officer of Italy's Industrie Pininfarina, S.p.A., charged with styling, developing and manufacturing bodies for the Cadillac Allante, an ultra-luxury, two-seat sports convertible with a price tag near $50,000. *See Page 4.*



Cover photo by John Wisner

Pail fellows well met

If youngsters think ugly is in this year, the credit—or blame—should probably go to Topps Chewing Gum's Garbage Pail Kids. The Kids, a collection of grotesque trading card characters resembling Cabbage Patch Kids gone awry, caught on among grade-school children late last fall—demand has been so great that many storeowners have had to keep reordering the bubble gum cards. *See Page 25.*

Special Report—Affluent Marketing

Increasing fragmentation in buying motivations and styles among the affluent has retailers scrambling to target the category, which researchers find difficult to define and analyze. American Demographics places 4% of all U.S. households in the $75,000 annual household income category. Special Report looks at this group and how retailers in the U.S., the U.K., Japan and Canada are reaching the rich, starting on *Page 11.*

Presstime

Jaguar unseats BJK&E

LEONIA, N.J.—Jaguar Cars is seeking a new agency for its $16 million-to-$20 million account after ending a 24-year relationship with Bozell, Jacobs, Kenyon & Eckhardt, New York. Jaguar had been concerned that the merger of B&J and K&E would create a conflict with K&E client Chrysler Corp., but it held off until Chrysler's plans to import a $20,000-plus Maserati model became public. B&J handled Jaguar at the time of the merger.

Simpson to McCann post

NEW YORK—Clare Simpson has been named to the new post of director of Coca-Cola National Broadcast at McCann-Erickson. Mr. Simpson most recently was vp-programing at U.S. Satellite Broadcasting Co., a direct broadcast satellite company. He was at Young & Rubicam from 1959 to 1971 as senior vp-director of tv.

Merger cuts off accounts

BOSTON—Ingalls, Quinn & Johnson, formed by BBDO International's acquisition of Ingalls Associates and merger with Quinn & Johnson/BBDO, has resigned two of the three accounts that had loomed as conflicts (AA, March 6). One is Ingalls client Ground Round, West Quincy, Mass., which will delay its agency search for several months. The other loose account is Q&J's Sears Boston Group, which is talking to agencies interested in its "very small" local media placement account.

Losses at Mickelberry

NEW YORK—Mickelberry Corp. has reported a fourth-quarter net loss of $2.6 million, versus its $518,000 loss in the year-ago quarter, following a $3.3 million write-off related to intangible assets in subsidiary operations that were restructured during the year. Revenues fell 8.7% to $31.6 million. For the year, there was a net loss of $1.8 million, versus net income of $1.3 million in '84, as revenues were up 6% to $131.6 million.

Miller is back in race

MILWAUKEE—Miller Brewing Co. this spring will break new tv advertising saluting the racing teams it sponsors, but will not feature Danny Sullivan, Bobby Allison or other drivers. The federal Bureau of Alcohol, Tobacco & Firearms objected to Miller High Life tv spots featuring Mr. Sulli-

(Continued on Page 31)

Ad Age Classic!

Come Monday, ADVERTISING AGE readers taste a new treat: The zip of AD AGE *Thursday* blended with the once-a-week convenience of our 55-year-old classic, Monday AD AGE.

Though we bid adieu to AD AGE *Thursday* per se, Currents, Global Gallery, James Brady, Ad Whirl, Street Talk and T.N.T.-The Next Trend are among the features to come on board starting Monday, March 17. By Monday, March 31, the move will be completed, when Special Report returns with a look at TV Production. Readership, ahoy! See you Monday.

Street Talk

What do you think of the new advertising campaign created by Leo Burnett USA for 7UP?

Peter Burkhard, senior vp-creative director, Needham Harper Worldwide, Washington: "Weather prediction: 7UP's downpour will play better in summer than winter. Sales to follow the thermometer [c.f. Fresca 'blizzard']. Expect Carson and 'SNL' spoofs. Pray the customers don't catch cold."

P. BURKHARD

S. LAUGHLIN

Steve Laughlin, partner-creative director, Frankenberry, Laughlin & Constable, Milwaukee: "I think they're in a tough category because both Pepsi and Coke are doing better ads. They have a difficult task trying to outshine Coke and Pepsi. The [7UP] theme line I don't really care for. But I think the execution is fantastic. It's very consistent. The production values are superb. If I were an agency producer walking into a presentation with those tapes under my arm, I'd feel pretty good."

Joan McArthur, acting creative director, Doyle Dane Bernbach, San Francisco: "They're so smart. Once again, they've taken what makes them different from colas and turned it into a virtue. So instead of just tossing us a few laughs, this advertising might even make you want to drink the stuff."

J. MCARTHUR

M. NOVETT

Marleen Novett, creative supervisor, N W Ayer, New York: "From what I've seen, I think its delightful. It's nice and fresh. I thought to myself when I saw it, 'I hope you don't have to wait for rain to drink 7UP', but I still think it's funny and charming."

John Wagner, president-ceo, Wagner & Associates Advertising, Chicago: "I think it's pretty good advertising. The rain is a very refreshing, cooling mnemonic device. 'Feels so good coming down.' That's a nice line. I think they have a very good feeling. It's reminiscent of a campaign I did while at Burnett in the early '70s. It's a little bit like 'Take the Nestea plunge' revisited 15 years later."

J. WAGNER

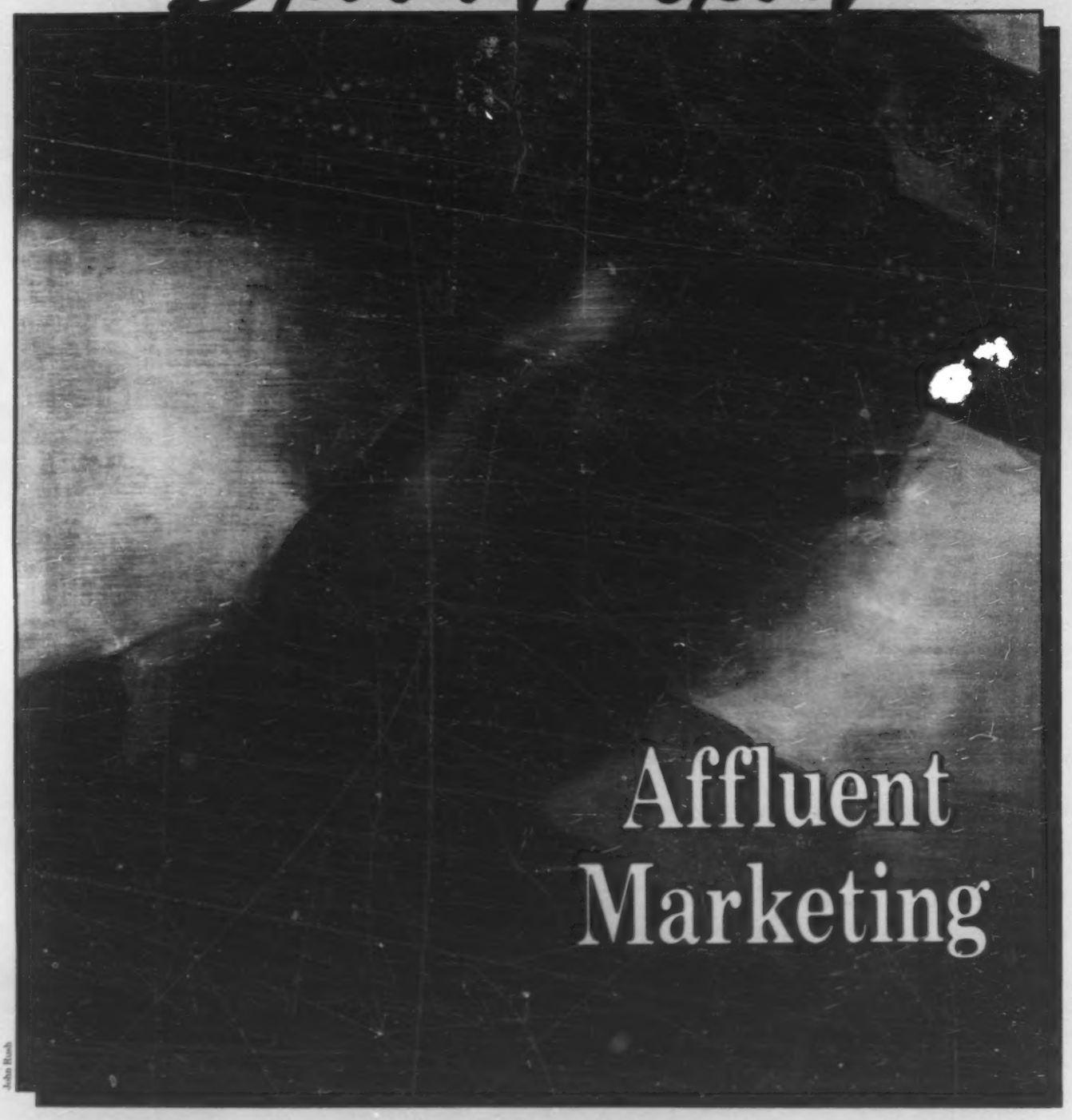
ADVERTISING AGE asks those who serve agency creative and/or media departments to share views on major advertising-related issues. While we're out there making calls for this feature, why wait for the phone to ring? Send pithy comments and a recent photo to: Street Talk, ADVERTISING AGE, 220 E. 42nd St., New York 10017.

REGULAR FEATURES

ADVERTISING MARKETPLACE 27
BRADY 34
CONTRACT SPORTS 6
GOING PLACES 7
LETTERS 29
PARTING SHOT 36
PEOPLE PATTERNS 28
PHOTO REVIEW 10
PRESSTIME 3
MEDIAMOVES 30
WORDS FROM GARTNER 34

Vol. 57, No. 26—ADVERTISING AGE (ISSN 0001-8899) is published twice weekly except once a week the first week in January, the first week in July, the fourth week in November and the fourth week in December at 740 Rush Street, Chicago, IL 60611. Second-class postage paid at Chicago and additional mailing offices. Send address changes to ADVERTISING AGE, Circulation Department, 965 E. Jefferson, Detroit, MI. 48207. Microfilm copies are available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mich. 48103. Microfiche copies are available from Bell & Howell, Micro Photo Division, Old Mansfield Rd., Wooster, O. 44691. $1.25 a copy on Monday, 75¢ a copy on Thursday, $57 a year, $104 two years. Add $143 per year for air delivery to Europe & Middle East. Add $40 for surface mail to all other foreign countries. WILLIAM STRONG, vp-circulation; JOHN HUFFMAN, fulfillment director; DAVE KELLEY, circulation manager. Four weeks' notice required for change of address. Address all subscription correspondence to Circulation Department, Advertising Age, 965 E. Jefferson, Detroit MI. 48207 (313) 446-0494.

Special Report



John Rush

Affluent Marketing

Fragmentation enriches problems in reaching group

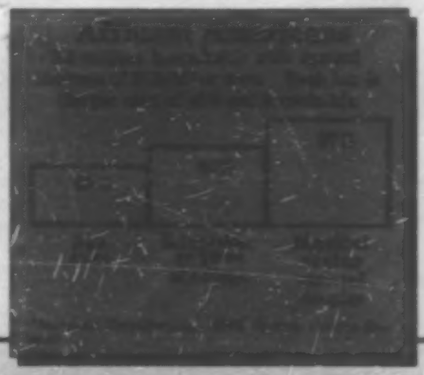
By Joanne Cleaver

They don't think of themselves as rich, but they spend like the rich. "The old rich have their net worth in jewels, furniture, houses. The new rich say, 'I have earned it and I'm going to spend it,'" says Judith Price, publisher of *Avenue*, the heavy, glossy magazine hand delivered to residents of New York's tony Upper East Side.

Many others who watch the affluent market agree with Ms. Price's assessment. The segment is growing, but it's still small. *American Demographics* places 4% of all households—3.3 million—in the $75,000 or more category.

But more important than the market's size is the category's attractiveness to nearly everyone—marketers, retailers and consumers.

The amount of money earned by these households says very little about the amount they have to spend, how they can be persuaded to spend it, and how it's finally spent.



Consultants, retailers and researchers say they perceive an increasing fragmentation of buying motivations and styles among the affluent. While conspicuous consumption is popular, many consumers will buy only certain items to impress others or themselves. Some affluent consumers value service and time savings over money; others are determined to stretch their dollars as far as possible.

The only thing that marketers can take for granted is that because they're more aware of their purchasing power, the affluent are determined to get their money's worth. With "everybody and his grandmother," in the words of one researcher, pursuing this market, the ones who will succeed are those who correctly analyze the needs and wants of the affluent consumers and are able to provide the right price-value balance.

The actual number of affluent people and

(Continued on Page 12)

Joanne Cleaver contributes frequently to Crain Communications Inc. publications.

Creativity in print atuned to affluent taste

The rich are different. Something about them makes the advertising industry reach for particularly creative ways to appeal to the discriminating tastes of the affluent market.

Attracting this market is as complex as defining its demographics or its spending patterns and is accomplished primarily through print advertising.

To further expand the presentation of marketing to the affluent, Special Report scanned several of the most recent upscale publications for what we consider to be outstanding creative work being done for marketers targeting this small but growing sector.

The following portfolio of ads illustrates how when you want to get the best, you have to try and give the best.

Client: *NM*, Dallas
Agency: Neiman-Marcus in-house
Creative art director: Michael Matthews
Photographer: Kent Barker

Client: Charles Jourdan
Agency: NCK/FCB S.A., Neuilly Cedex, France
Creative directors: Serge LaRue, Philippe Rouby
Photographer: F. Giacobetti

Client: Maxim's de Paris, Palm Springs, Cal.
Pratt Hotel Corp., Dallas
Agency: Weekley-Champney Advertising, Dallas
Photographer: Elle Schuster
Copywriter: Dave Alvey
Creative: Steve Cochran

Client: Tiffany & Co., New York
Agency: Tiffany in-house
Creative and art director: Bert Abbott
Copywriter: Sharon O'Shea

Fragmentation enriches

(Continued from Page 11)
households is a matter of debate. According to a report by Grey Advertising, New York, it takes about $75,000 today to equal the spending power of $40,000 in 1975. The Grey researchers estimate that in 1983 about 2.4 million households had annual incomes of $75,000 or more—only 200,000 more than there were in the equivalent category in 1975.

However, other researchers detect greater growth. Because many upper-income households include two wage earners, they have been undercounted by traditional door-to-door survey takers. Consequently, many researchers are switching to mail surveys to obtain more accurate results.

In its 1985-86 report on affluence, Mendelsohn Media Research, New York, categorizes annual household income of $50,000 or more as affluent, totaling 28.5 million, or 17% of all adults and 13% of all households, and claiming 36% of all income. That category exploded in this decade, nearly doubling between 1979 and 1985. Between 1984 and 1985 alone, it grew 22.7%. Most of those households, however, don't make the $60,000 or more income cut, leaving only 13.6 million adults in the upper deck.

The demographic profile of upper-income households reveals 65.7% of adults earning $60,000 and more had at least some college and live in a household made up of 2.7 adults or 3.2 people, according to Mendelsohn data.

But statistics don't tell the whole story.

Thomas Stanley, professor of marketing at Georgia State University, Atlanta, says affluent income and net worth often are quite different, especially for those in the "lower" end (those with $75,000 to $100,000 annual income) of the market—almost half of those households earning $75,000-plus earn less than $100,000. "The typical millionaire in America realizes less than 10% of his income in a year," he says.

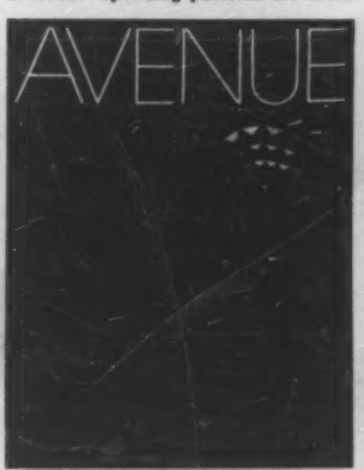
(Estimates of the number of millionaires—in terms of net worth—in America range from 500,000 to 1 million. Much of that worth probably is tied up in real estate. In 1982, the last year for which such figures were released, the Internal Revenue Service reported that only 8,408 taxpayers reported $1 million in adjusted gross income.)

The newly affluent are eager to prove their status with symbols of "having arrived," be it a Mercedes-Benz, an Italian leather couch or a pantry stuffed with exotic imported foods, Mr. Stanley says.

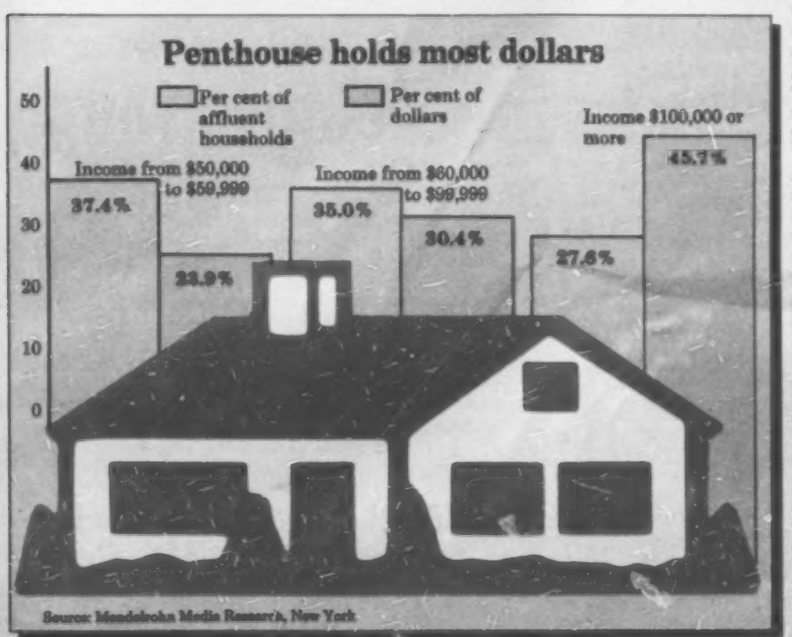
Mendelsohn research seems to support these perceptions of a materialistic outlook. In many categories—those that require really big expenditures such as real estate, securities, air travel, cruises, art, antiques and jewelry—people in the $60,000 and more income category spend far more than those who make up to $10,000 less. But spending was nearly equal for all the survey respondents making $50,000 and more for certain status items—videocassette recorders, photographic and sports equipment, personal computers, and cosmetics and fragrances.

Not all affluent consumers share that attitude. "Spending patterns are much more varied than people realize. There is a segment into conspicuous consumption and another that's quite the opposite. Whatever the latest status symbol is, they'll want the opposite," says Judith Langer of Langer Associates, New York, a qualitative research company.

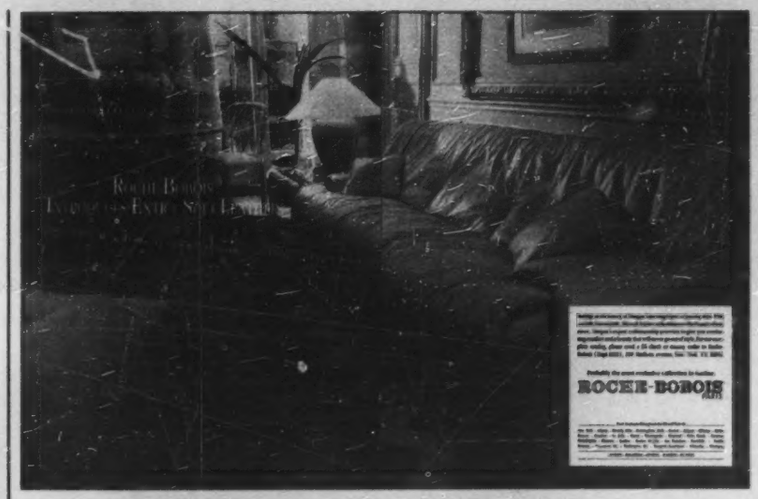
Ms. Langer and other researchers emphasize that life stage affects an affluent household's disposable income. A $100,000 annual income family with three



***Avenue* is a heavy, glossy-stocked magazine that is hand delivered to the affluent residents of New York's tony Upper East Side.**



Client: Roche-Bobois, Paris
Agency: Joint effort of Eldorado, Paris, and mission USA, New York



Client: Beverly Center, Los Angeles
Agency: Snyder, Longino Advertising, Los Angeles
Creative director and copywriter: Keith Longino
Artist: Rich Mahon
Photographer: Dominick

Client: Trump Tower Atrium, New York
Agency: Keeble, Cavaco & Duka, New York
Creative directors: John Duka, Kezia Keeble, Paul Cavaco
Art director: Tina Blumenthal
Artist: Tim Sheaffer
Copywriter: John Duka

Client: Susan Bennis Warren Edwards
Agency: Eisenman & Enock, New York
Creative director: Stanley Eisenman
Photographer: John Pilgreen
Copywriter: Curvin O'Rielly

children in college at the same time has far less discretionary income than a young professional couple with no house and no children making the same.

"They [most households with $100,000 incomes] are affluent, not rich. They're making choices; they spend freely in one area and not in others. They may have to choose between clothes and a vacation," Ms. Langer says.

Thomas Murnane, group vp for Management Horizons, the Columbus, O., division of Price Waterhouse that specializes in consulting to retailers, says the affluent are at least as value-conscious as other consumers. "They shop in a variety of retail outlets. They'll shop the lower-end stores for low ego involvement purchases—a branded set of casserole dishes, for example. Yet when it comes to a high-involvement purchase, where there's a lot of financial or social risk, they'll go to a high-end store."

Faced with the increasing fragmentation of their most desirable market, retailers are experimenting with the price-value balance, trying to determine what added services and merchandising philosophies are attractive to the well-heeled.

A key element of that formula is a renewed emphasis on service. Specialty and department stores are both recognizing the need for informed sales personnel and regular personalized customer contact, be it via direct mail or through a salesperson's list of customer preferences.

"Service is more important today than the merchandise," says Larry Gore, president of Brittany Enterprises, a year-old Chicago holding company for several men's and women's upper-end clothing stores. "The key thing is to develop a relationship. Assess the customer, and be sure you sell the customer what's appropriate. Don't oversell them."

Appropriately, many big city department stores are reviving or creating small services that cultivate customer loyalty. Free downtown delivery services, free alterations, personal shopping services and higher paid (and presumably more attentive) sales staffs are some.

Bloomingdale's recently announced an expanded registry service: Children can register for their birthdays, young people for graduation, parents for their newborns, and singles for the fun of it, says Gordon Cooke, exec vp-sales promotion.

Of course, even the widest array of retail services is worthless unless consumers know about them. Reaching the affluent is as complex as defining the market.

Tv, except for public tv, generally is considered an inefficient way to reach the affluent. Direct mail, especially catalogs, is used by traditional retailers as well as mail order houses.

A plethora of new magazines aimed at the upper end have been appearing in the past couple of years, many controlling their circulations. For example, *Best*, an advertiser-supported expansion of the newsletter-like "Best Report," will be introduced in May as a monthly newspaper insert delivered to 250,000 homes in selected suburban New York Zip codes. Participating newspapers include: the Long Island, N.Y., *Newsday*; Stamford/Greenwich, Conn., *Advocate/Times*; Westchester County, N.Y., Gannett papers; Bergen, N.J., *Record*, and New Brunswick, N.J., *Home News*.

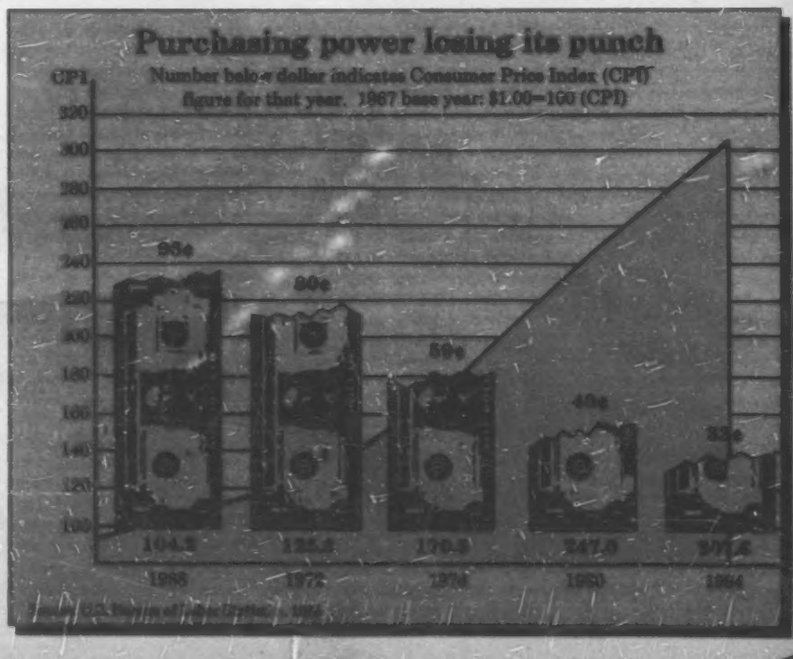
The philosophy behind Best publications, founder and publisher Norman Aronson says, is to provide readers with a compendium of top-quality goods from around the world. While purchasing information is included, it is not a catalog.

Mr. Aronson persuaded various pharmaceutical companies to sponsor many of the issues of the newsletter, which were sent to 150,000 physicians, compliments of the sponsors. Twenty thousand subscribers—an unaudited figure—pay $48 annually for the newsletter.

Even publications that already are well established with affluent readers are changing their image. *Metropolitan Home* recently discovered the median household income of its readers is $81,900. To make the magazine a "more luxury product," publisher Steve Burzon says, it is undergoing a $5 million face lift. While the editorial focus won't change, starting with the September issue, the magazine will use heavier stock and higher quality inks and be 17% bigger, measuring 9-by-10¼-ins.

According to Thomas Black, associate publisher for *Smithsonian*, in the next few years the affluent market's desire for quality will be a primary factor in shaping both the media's presentation of themselves and marketers' messages through the media.

Mr. Black and others involved in analyzing the affluent segment say marketers must be especially sensitive to the self-consciousness of the affluent. Reaching them requires a careful blend of image and price, in both the ads and the products. "This is a market of the mind, with quality the ultimate goal," says Mr. Black.



MediaWorks

ON THE DIAL

Scheduled radio specials and new programs or syndicated services.

NBC Radio Networks will test the rock 'n' roll IQs of listeners nationwide March 25 with the "National Rock Test," a 90-minute live special hosted by comedian Joe Piscopo and John DeBella from WMMR (fm) in Philadelphia. Listeners will be quizzed on all manner of rock trivia and brain teasers; Messrs. Piscopo and DeBella will man the toll-free telephone lines that listeners may use to answer the questions. Joining the hosts in Studio 8B will be Brian Setzer of the Stray Cats and Pete Townshend of the late Who, among other "mystery guests." And so listeners can track their rock acumen, NBC will run a special scorecard in the March 25 edition of *USA Today*. At press time, participating advertisers included Lee Jeans. Closing is today.

CBS RadioRadio Network's Top 30 USA with M.G. Kelly has two theme programs on tap for April. The weekend of April 4 to 6,

JULIAN LENNON

the three-hour adult contemporary countdown show will ring in spring with an "April Fools" special, featuring songs that bespeak the foolishness that often accompanies amorousness. The following weekend, April 11 to 13, the foolishness of love yields to the desire for dampness as the theme shifts to "April Showers," featuring songs of rain and the absence thereof. The show clears more than 300 stations nationwide. Spots are available for both of these shows.

Creative Broadcast Programs radio network this month begins airing the internationally syndicated "Rock Over London" series on 40 Canadian radio stations, including affiliates in the country's top 12 markets. The Canadian premiere, slated for March 24, features an interview with the Electric Light Orchestra and the debut of a new song from Howard Jones. Next month, a French-language version of the show will bow in Quebec. Spots are available.

Westwood One has teamed up with CBS/Sony Songs in Japan to form Westwood One/Japan, which will offer Westwood One fare to radio stations in Japan. One of the new venture's first efforts will be the production of an hourlong, magazine-style program that will feature both concerts and interviews. No start date has been announced.

NBC Entertainment Network's Live Album Party features Julian Lennon March 20. Participating advertisers include Schoenling's Little Kings beer. ■

TV AVAILS

A weekly listing of tv programming that still has commercial availabilities open in the next few weeks.

"The New Gidget," a first-run series from Colex, New York, is packaging units for upfront barter advertisers for about $50,000 per 30-second unit and a $5 cost-per-thousand. Colex is projecting an 8.0 to 8.5 national rating for the show, which will have double runs mostly in weekend access. Colex, the joint venture between Columbia TV and LBS Communications, will produce 22 half-hour episodes for 1986-87 and 22 for 1987-88. After the show's initial two-year barter run, it will revert to a cash-only basis. "Gidget" has been cleared in 70% of the U.S. and expects to clear more than 85% by its September airdate. "The New Gidget" is a temporary name for the show to distinguish it from the original offnetwork "Gidget," which Colex also syndicates.

Also bartered by Colex, **"Hollywood Squares"** (an Orion TV production) will be sold for an average $40,000 per 30-second unit. Colex is projecting a 9 rating for its September start date. Several top ABC-TV stations have picked up the show, including

A fire-breathing Godzilla evacuates the city in "Godzilla 1985."

WLS in Chicago, WABC in New York and KGO in San Francisco. Colex's **"National Geographic Specials"** will be priced at $50,000 per :30. Genesis Entertainment is the distributor. Colex is guaranteeing a 10 household rating. Some of the specials that originally aired on PBS got 13 ratings. The hourlong specials will be run as two-hour blocks. Colex is scheduling 12 plays a year.

"Godzilla 1985," produced by New World Pictures and distributed by All American Television, New York, has 28 avails in its May 16 telecast at $40,000 per 30-second unit. The two-hour movie has been cleared in 85% of the U.S. Except for WTTG, Washington, the Fox TV stations will carry the movie from 8 p.m. to 10 p.m. (ET). All American is guaranteeing an 8.5 household rating and expects a heavy teen and young-adult skew for the movie. All American plans to barter individual, monthly first-run movies starting in September.

Children's tv update: LBS Communications and Lorimar-Telepictures dominated most of the sales action in the recent upfront children's barter tv market. LBS' top shows included **"Care Bears"** and **"Heathcliff."** L-T's big draw was **"Thundercats,"** the top-rated barter show for kids aged 2 to 11. The new **"Silverhawks"** also sold well. Both syndicators have each sold between $25 million and $30 million in inventory. Group W (**"He-Man"** and **"She-Ra"**) reaped more than $20 million in sales. Tribune Entertainment handled media sales for the Group W production **"Ghostbusters."** Worldvision (**"Rambo"** and **"Centurions"**) and TPE (**"Challenge of the Gobots"** and **"Smurfs"**) also were major players. National ad rates were not immediately available. ■

NEWSSTAND

A listing of scheduled print advertising opportunities, such as special issues and special advertising sections.

Better Homes & Gardens, Des Moines, "Washington, D.C., family vacation guide," June issue; ad close: March 14. B&w page: $78,870; color page: $95,400.

Art & Antiques, New York, "The new patrons," special issue on corporate art collections, May; ad close: March 20. B&w page: $5,620; color page: $6,500.

The Economist, New York, special editorial report on Berlin, April 26 issue; ad close: March 28. B&w page: $5,390; color page: $5,990 (U.S. edition).

USA Today, Rosslyn, Va., "Careers 1986" special bonus section, April 21 issue; ad close: April 4. B&w page: $33,314; color page: $41,642.

Rodale's Organic Gardening, Emmaus, Pa., special food processing and preservation issues, June, July and August; ad closes: April 7, May 7 and June 6, respectively. B&w page: $12,120; color page: $18,075.

Signature, New York, special section on Bermuda, June issue; ad close: April 9. B&w page: $12,160; color page: $15,000.

Inc., Boston and New York, special section, "Insurance alternatives for growing corporations," June issue, with reprints to be sent to readers of *Independent Agent*; ad close: April 10. B&w page: $25,470; color page: $39,122.

Closing next week: New York Times Magazine, New York, Part 2, "The World of New York," focusing on the Statue of Liberty, May 18 issue, March 17 (color)...**Business Week**, New York, Top 1,000 issue, April 18, March 21 (b&w)...**USA Today**, Rosslyn, Va., "Baseball 1986" special bonus section, April 7 issue, March 21. ■

MediaWorks also appears in the Monday edition of Advertising Age.

ART&ANTIQUES

TV POWER SHARES

The following chart lists network tv shows that won their time periods, ranked by audience share dominance. It is a reflection of how decidedly a particular show defeated its immediate competition and reflects the program's dominance of available audience. The numbers following the program name are the amount of share points by which the program defeated the second-place show during each week shown. An indicator of 10 or more is considered "dominant," while 5 to 10 is considered "good." Anything less than 5 is a "borderline" victory. *Source: Nielsen Overnight Ratings.*

Show	Week ending	3/6	2/27	2/20
DOMINANT WINNERS				
1. "The Cosby Show" (NBC)		37	38	31
2. "Family Ties" (NBC)		31	DNA	24
3. "Golden Girls" (NBC)		22	20	4
4. "60 Minutes" (CBS)		21	17	14
5. "Valerie"—premiere episode (NBC)		15	DNA	DNA
6. "Dallas" (CBS)		14	11	6
7. "Highway to Heaven" (NBC)		13	11	10
8. "Murder, She Wrote" (CBS)		12	15	15
9. "Dynasty" (ABC)		10	8	11
10. "Alfred Hitchcock Presents" (NBC)		10	DNA	DNA
11. "Facts of Life" (NBC)		10	1	-1
GOOD WINNERS				
12. "Who's the Boss?" (ABC)		9	-3	7
13. "Cheers" (NBC)		9	12	11
14. "Moonlighting" (ABC)		8	DNA	-2
15. "Webster" (ABC)		8	4	1
16. "Growing Pains" (ABC)		7	-5	6
17. "Hotel" (ABC)		7	6	9
18. "Mr. Belvedere" (ABC)		7	3	-1
19. "Valerie"—regular time period (NBC)		6	DNA	DNA
20. "Night Court" (NBC)		6	8	7
21. "You Again?" (NBC)		5	33	DNA
BORDERLINE WINNERS				
22. "Miami Vice" (NBC)		4	11	7
23. "Remington Steele" (NBC)		4	4	-1
24. "CBS Sunday Movie: Outrage"		3	8	-7
25. NBC Monday movie: "Diary of a Perfect Murder"		3	-1	1
26. "Spenser for Hire" (ABC)		3	DNA	-7
27. "Knots Landing" (CBS)		2	DNA	2

BEHIND THE SHARES

New NBC series win

All things being equal, NBC did a much better job of introducing its second season series, **"Valerie"** and **"You Again?"** than CBS did with **"Fast Times"** and **"Tough Cookies."** The numbers prove it. NBC used two potent time periods, usually occupied by **"Facts of Life"** and **"Family Ties,"** to display its new entries. Audiences approved, and followed them to their new spots on Monday. But CBS threw its new shows into the soup without adding any spice. No big premieres. No hoopla. The initial numbers were disappointing. The fact is, CBS had no strong youth-oriented barnburner—like "Family Ties"—to preempt.

But what CBS lacks in youth is more than compensated for by older adult hits. Numbers for **"60 Minutes"** and **"Dallas"** were among their best outings this season. And CBS just keeps racking up those wins with its Sunday night movies (and miniseries).

Even ABC has much to be happy about, despite its also-ran status. Its top shows continue to trend up, even when burdened by repeats. **"Moonlighting"** may do to the ABC schedule in 1986-87 what **"Miami Vice"** did for NBC's this season: Bring it a certifiable trendy megahit. As a repeat, the show had an 8-share romp this past week after a one-week hiatus. **"The Colbys"** is also proving a late bloomer for ABC. It's now hitting 25-share levels with regularity and will almost certainly approach 30 next season, as **"Cheers"** starts to slip.

NBC displayed more of the same programing acumen by sliding **"Alfred Hitchcock"** into the berth regularly occupied by **"227."** By picking up **"227's"** audience, **NBC** hopes to pad Hitchcock's performance on Sunday, March 16, when it will run 10 p.m. to 11 p.m. (ET).

"Remington Steele" also has been rejuvenated in its new Saturday slot. Only time will tell whether the show is dying as it appeared to be doing on Tuesday or simply needed to find a new audience on a new night. ■

Index to Advertisers

Advertising Age 32
Boomak Plastics 6
Caribbean Business Journal 25
Fairfield County Dailies 18
Fort Lauderdale News/Sun-Sentinel 17
Kimberly-Clark Corp. 8
Knobby Krafters 18
Nations's Business 15
New York Communications Center 6
The Record 19
The Rotarian 21